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THE CLASSICAL WEEKLY

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In mapping out a course of reading the committee of the English Classical Association referred to last week has of course a larger task than such a committee would have in this country. The Latin course in most of the English schools covers seven years, three years in the preliminary stage, four in the advanced stage. A certain flexibility and variety of curriculum is therefore possible to them which are not possible to us. There is, however, a class of public schools in England where the leaving age is about sixteen and where the Latin course is only four years in length. There is thus a possibility of comparison between the program suggested by this committee and our own practice. In both programs the committee has "deliberately rejected certain authors as of inferior educational value—e. g., in the early stage, Eutropius and Cornelius Nepos; in the middle stage, Sallust; in the latest stage, the Silver Age epic poets, whose works it is thought should form no part of the school curriculum, but be reserved for university study".

All this will strike us as interesting in view of the vogue that Nepos has had. I am convinced that this is sound doctrine; with regard to Sallust I am not convinced. The Catiline is certainly of distinct educational value when read in connection with the speeches of Cicero. The reading of Silver Age epic poets has never formed a part of our school curriculum and it is almost impossible to understand how it could ever have been suggested. Some words of the committee with regard to selections should be pondered by all teachers. In recent years in this country a movement in favor of selections has gained considerable headway. An edition of Caesar (Mather) provides selections from the Civil War as well as the Gallic War, and a recent edition of Livy (Bechtel) has provided selections from various parts of Livy. Another edition of Livy (Dennison) claims the same distinction. Hear what the committee says:

The principle of using selections may be safely applied wherever it does not involve scrappiness of reading—e. g., it may be applied without sacrifice of unity to the Odes, Satires and Epistles of Horace, and to the Elegies of Propertius. On the other hand, the principle of continuity should be more thoroughly applied than at present to certain works; the Aeneid, for example, should be treated as far as possible as a literary whole, the several books being read in consecutive order, though possibly with some omissions of the less important parts,

which might be read in a good English verse translation.

The committee then submits a specimen course of Latin reading for schools with the full course.

I. Preliminary Stage (Ages Ten or Eleven to Fourteen).

First Year.—Preparatory Course.

Second Year.—*Prose*: Simplified Caesar—e. g. part of B.G. IV, V (The Invasion of Britain), or, simplified Livy—e. g. passages from Books II and IX. The passages selected should form a continuous narrative. *Verse*: Some fables of Phaedrus (omitting the "morals", which are difficult) and some easy selections from the elegiac poems of Ovid.

Third Year.—*Prose*: Dramatic scenes and incidents from Livy—e. g. passages from Books V, VII, VIII (not simplified), or episodes (not simplified) from Books V, VI, VII of Caesar's Gallic War. *Verse*: Stories from Ovid's Fasti and Metamorphoses, or a miscellaneous selection of Latin verse.

II. Advanced Stage (Ages Fourteen to Eighteen).

First Year.—*Prose*: Cicero: one or more of the easier orations, such as In Catilinam I, III, Pro Lege Manilia, De Provinciis Consularibus, Pro Ligario, together with passages of some length from other speeches, such as the Verrines, Actio II, Books IV and V, and some stories of Roman life or easy letters of Cicero. *Verse*: Vergil, Aeneid I and II.

Second Year.—*Prose*: Livy XXI and XXII (as much as possible of these books, not omitting the battle of Cannae in the latter part of Book XXII). *Verse*: Vergil Aeneid III, IV, and V (considerable portions of Book V might be taken for rapid reading in class); a few select Odes of Horace.

Third Year.—*Prose*: One of the longer speeches of Cicero, or part of the Civil War of Caesar, together with the Somnium Scipionis and the praise of literature in the Pro Archia (sections 12-32); the Agricola of Tacitus. *Verse*: Vergil, Aeneid VI and parts of VII-XII; select Odes of Horace.

Fourth Year.—At this stage there will naturally be much freedom of choice.

(a) The following books are suggested as necessary to complete the above scheme of reading. *Prose*: One or more books of the Annals or Histories of Tacitus; one or more books of a philo-

sophical or rhetorical treatise of Cicero (e. g. Tusculan Disputations, Book V, or a book of the *De Oratore*); a few selected Letters of Cicero. *Verse*: Horace: select Satires and Epistles; selections from Catullus and Propertius; Lucretius Book V, and selections from other books; Juvenal, three or four satires.

(b) The following books are suggested as less essential; some of them might be taken for rapid reading in class. *Prose*: Cicero, *De Amicitia* and *De Senectute*; Livy: some of the later books; Quintilian Book X; Seneca: a treatise such as the *De Clementia*, or selections from the *Epistulae Morales*; Pliny: select letters. *Verse*: Plautus or Terence: one or two plays; Vergil: some of the *Eclogues* and *Georgics*.

(B) For schools with a Leaving Age of about Sixteen:

First Year.—A reader with grammar and exercises based on the text and systematically graduated.

Second Year.—Simplified narrative passages from Latin prose authors, with graduated exercises as before.

Third Year.—Easy portions of Caesar and Cicero, with selections from Tibullus or Ovid, together with grammar and exercises as before.

Fourth Year.—*Whole* books selected from the works of the following authors: Cicero, Livy, Tacitus (*Agricola*), and Vergil. Some letters of Pliny and Odes of Horace may be read. Or the books set for a matriculation examination.

HOMER AND HIS AGE

(Concluded)

Of course, most of Mr. Lang's material is not new. It has been met by Homeric critics generally by the theory that the conditions of heroic life in Greece were consciously reproduced by the rhapsodists, that, in other words, they archaized. It is of this view that the book is one long arraignment.

Mr. Lang's objections are (1) a priori improbability. In a naive and uncritical age, he says, poets do not archaize. They represent the situations of past times in the environment of their own day. Mr. Lang is exceedingly bitter at the view which makes of the Homeric rhapsodist a laborious archaeologist, who is at great pains to display a lore to which his audience must have brought a healthy indifference. As a general proposition, Mr. Lang is right, but right with a qualification. In a naive, uncritical age, poets are not accurate archaeologists, but that does not mean that they are wholly ignorant of the customs of past ages, or unaware that those customs were different from their own.

Secondly, Mr. Lang objects to the theory of archaizing as inconsistent. The greaves and corselets, assert the critics, are late, and in introducing them the poets were guilty of an anachronism, but, the bronze sword and the huge ἀμφιβρότη are retained out of deference to ancient usage. "Palpably absurd and mutually destructive", is Mr. Lang's comment. But after all, in a naive, uncritical age, is not this precisely what would be done? The rhapsodist knows that bronze swords were before the contemporary iron, and keeps them. He does not know or does not remember when corselets were introduced, and equips his heroes with them, in disregard of history. We find an analogy in Shakespeare, whose historical attitude was as naive and uncritical as can well be wished. The inconsistency then, so far from destroying the theory of later revisions with preservation of certain details, fits in very well with it, for it makes the rhapsodist as naive and uncritical as Mr. Lang asserts he must be.

A large part of the book is devoted to a continuation of the literary discussion begun in the author's *Homer and the Epic*. Mr. Lang feels that here, at least, he is on his own ground, and that his achievements in the domain of creative literary art give him the right to speak with slightly concealed disdain of the entire brood of philologists. Those of us who have felt the charm of Mr. Lang's style, when he is at his best, will be prepared to make large concessions to his authority on this point. One fact, however, continually harped upon by him and by others is that the analysis of Wolff did not commend itself to the poets who were his contemporaries and to many that followed them—to Herder, and Schiller, to Goethe in certain moods, and in England to Shelley and Mrs. Browning. As he says in his reply to his reviewers (*Classical Review*, March, 1907), "All poets, except Coleridge, have found the evolutionary creed too hard for them, in a matter of their own business. Is it not probable that these experts are right?" I am afraid that I cannot consent to be overwhelmed even by this array. The fallacy lies in the fact that what these men are experts in is creation, and that what they are cited for is criticism. Great creative geniuses are not notorious for critical discernment. And where, as here, one has the traditions of centuries, and the associations of boyhood, one can scarcely wonder that the doctrines of the Wolfian school seemed little short of sacrilege. But to those to whom the per-fervid poetic temperament has been denied, it is a little hard to be debarred from criticizing by the very men who have specifically repudiated the critical attitude.

That which presented the chief difficulty to these men was the fact that it is hard to understand how a work which makes a unified impression can be